

Grafrica

New Directions For Positive People

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February Is BLACK HISTORY MONTH



Photo By James Van Der Zee

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Speaking Personally

"The Conscience Releaser—A Brief Study in Racism" By Ivory Cowboy

For the most part racism is not an innate disease of the human psyche. Rather, it is a learned process of hatred, nurtured from childhood that festers through adulthood.

While not an expert when it comes to analyzing the exact reasons this disease festers, the majority of our society, this writer does have access to some factual insights that may illustrate how this malady is fed.

First, take out your dictionary, any English dictionary will do. Look up the words, black and white. Here is where you will find one of the sources from whence elements of racism are sowed, reaped, and dispersed throughout society.

Some years ago a brief controversy erupted around the words "Black lie—White lie," which forced most of the dictionaries to eliminate black lie from their page. "A lie is a lie, regardless of how it is told," was the argument surrounding these two words. There is no such thing as a big lie or an tiny lie. When such is used in context of the traditional form it only serves to establish white supremacy while reducing the humanity of people of color to a level of monkeys.

Check it out for your selves, dear readers. With the exception of Web-

ster's 3rd Edition, 1976 copyright, the vast percentage of either well referred to dictionaries continue to harbour the word white lie on their pages. Among them include the well read Random House dictionary, 1966 edition; the American Heritage dictionary, 1973 edition and the 1975 edition of the Doubleday dictionary for home, school and office use.

Most of these dictionaries have not been updated to meet the great changes in word definitions. Webster eliminated both these words, but white lie remains in the others as a "harmless, trivial lie," which can very well be considered a form of subliminal trickery used by the word masters to keep these two words in motion. If white lie is a harmless lie, then how do we define *black lie*? Is the opposite of white, black? If so (it is my traditional standard), then the antonyms for white lie remains with us—a black lie—an untrue statement, willfully told with the intent to deceive.

Innocent black people insult themselves every day, with these seductive words of deception. The word *Black*, according to the 1975 edition of the Doubleday Dictionary means: "Belonging to a dark skinned ethnic group; especially nagrid, indicating or deserving disgrace, evil, wicked, disastrous, unlucky, worthy of censorship; including every other definition contained on saying the seeds

of racism.

Devil's food cake is dark. Angel's food cake is white. The good guys were white hats; the bad guys wore black. An innocent black cat, a *wayward* family member (referred to as the black sheep), are unjustly treated because of superstitious myths and the stigma definition placed upon the words that provide descriptive phrases of negativity about them. *Snow-White is a classic fairy tale, but overflows with racist dialogue*. Black Ball, Blacklist, Black magic are words that continuously nourish the racist attitudes running rampant in our American society, and at this writing is *fastly taking precedents* across the entire globe.

A large number of our generalized materials, along with society's countless institutions constantly feed these words to the American psyche, seducing whites, as well as blacks into believing everything of color as evil, devilish, cursed, of which society owes no allegiance.

Since the majority of us depend on the dictionary for concrete definitions of words, this writer sees that every reader aware of the one lie or the two lies. If you feel insulted with certain words and definitions, take out a pen, a piece of writing paper, sit down, compose a note, address it to the publishers of those books & demand the elimination or redefinition of words that racism to

the American people. Let them know that certain words and definitions insult your intelligence. Perhaps as time progresses we will begin to witness new attitudes in

the manner in which people of color are viewed. *Speaking personally is a forum provided for reasons to address topics of interest and concern to the Black*

Community. Manuscripts must be typed and addressed to Editor, *Graphica*, 28 Emerson Street, East Orange, N.J. 07018.

Terrie Williams Appointed

Terrie M. Williams has been appointed Executive Director of the non-profit World Institute of Black Communications (WIBC), an organization dedicated to expanded participation by Black Americans in all aspects of the communications industry.

The World Institute was founded in June, 1978, by the National Black Network (NBN) to work closely with major corporation and advertising agencies to foster a greater awareness of the growing economic potential in Black communities across the nation.

With WIBC, Ms. Williams - previously the

executive director of the Black Owned Communications Alliance (BOCA) - will be responsible for the development and coordination of the full range of WIBC programs and services, including fund raising activities.

The major project of the WIBC is the annual "Communications Excellence to Black Audiences" (CEBA) awards. Now in its fifth year, the program was created by WIBC to pay tribute to companies, advertising agencies and individuals that have demonstrated the expertise and vision to communicate their messages to Black audiences through the print, radio

and TV media.

Before joining BOCA, an organization of owners of Black Communications companies, Ms. Williams was program administrator of the Black Filmmaker Foundation, where she organized the annual "Dialogues with Black Filmmakers" series and the first National Conference of Black Independent Filmmakers.

Last fall, she was honored as the first recipient of the D. Parker Gibson Award for Public Relations/Public Affairs by the Committee on Minorities of the Public Relations Society of America, New York Chapter.

Words Of The Week

"History is the scaffold upon which personal and group identities are constructed. It is a living library which provides a script of roles and models in which growth can aspire. By telling us what we can do. By telling us where we have been. History tells us where we can go... people need a sense of history in order to make history... without a historical sensibility, an oppressed people cannot respect themselves."

Lorone Bennett
Author-historian

Graphica

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Photo by James Van Der Zee
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Estevanico, The African Explorer

by Jan Carew

Estevan or Estevanico, was the most important African explorer to emerge in the early period of Spanish conquest and colonization. Writing about Estevan, Richard Robert Wright states that, "In 1527, some time prior to Coronado's expedition to New Mexico and the buffalo plains we are introduced to another Negro who was, perhaps, the most conspicuous of those who took part with the Spaniards in the early expeditions and discoveries on this continent."

This celebrated African explorer was one of the four survivors of the ill-fated expedition to the New World made by Pamphilo de Narvaez who sailed from Spain, June 17 1527, having received from Emperor Charles V a commission as governor of Florida, Rio de las Palmas and Espiritu Santo. The tall, red, bearded, one-eyed de Narvaez, had set out from San Lucas de Barrameda with 506 men. Storms, fierce and persistent attacks by the Indians in Florida and along the Gulf coast, disease, desertions and incompetent leadership, took a devastating toll.

Cabeza de la Vaca, treasurer of the expedition, is the survivor about whom we know the most, both from his own writings and those of others. His name, which means Head of Cope, dated back to the time when a distant peasant ancestor was ennobled after he led the Royal forces to a Moorish stronghold by a secret trail, at the entrance to which, he had, by agreement, placed the skull of a cow. The other survivors were Gonzalo de Malдонаdo, Donatote de Camargo, and the latter's slave, Estevan or Estevanico. It is one of those curious ironies of history that Estevan should have started out as a slave, but after surviving an eight year long epic journey across the North American continent from Florida to Mexico, and after master and slave were in turn enslaved by the Indians, he ended up by being far more celebrated than his erstwhile owner. For Estevan, tall, well built, Black with dark and generously proportioned lips, and a commanding presence, was to survive the Narvaez expedition, and subsequently to be commissioned by the viceroy of Mexico, Antonio de Mendoza, to lead another into New Mexico and Arizona.

There is no continuous narrative about Estevan's early life, but from the scraps of information left us by several historians, among whom were Cabeza de la Vaca, a companion in travel during their long and epic trek, and Ponce de Ayala, the famous half-breed, half Spanish writer, we are certain that he was born in Azamor, one of the principal cities of Morocco. How he became the slave of de Camargo no one knows, but what we do know, is that Estevan "was twenty-eight to thirty years of age" when he joined the Narvaez expedition and he had been trained as a medicine-man in Africa before he made his appearance in Spain. This became a crucial factor in his survival and that of his three companions.

The Narvaez expedition, therefore, had come in the wake of other Spanish incursions into Florida which had left the Indians—who had long memo-



ries—narrating over a short but troubled history of bloody encounters, treachery and broken promises. The Spaniards, using horses, cross-bows, cannon, swords, guns and armour tied again and again by sheer brute force to subdue the Indians. But the Florida terrain, with its swamps, forests, lakes and a network of rivers and creeks, neutralized the Spanish superiority in weapons, their firepower, and the mobility of their cavalry, and added to this, the stormy weather along the west coast played havoc with their supply vessels.

Having reconnoitered the coast north of Tampa Bay, Narvaez and his men headed inland "But after three months of swimmers, hunger and attacks by Indians, they found nothing, whereupon they returned to the coast."

Narvaez then decided to build five vessels, and the way in which this was done revealed a quality of resourcefulness that was unique. In the very persuasive *Narrative of Cabeza de Vaca*, it was as if this redoubtable cavalier had gone out of the way to highlight his own role and to ignore or minimize that of his companions. He mentioned Estevan only when he could not avoid doing so. But to give him

this due, the occasions on which the Moor did appear in the narrative, he was written about with a certain detachment wherein he was neither praised nor damned. But Estevan, being the enormously resourceful person that he was, had played an important role in the construction of the first ocean-going vessels of European design in what was eventually to become the United States of America. De Vaca tells us that bellows were made with deer skins, water bottles from horse hide, and ralls, saws, axes and other tools from the stirrups, spurs, crossbows and other iron objects. Tool making and leatherwork were skills that Moroccans had developed to a fine art. Estevan, a nameless carpenter (the only one in the company), and a Greek named Don Theodoro had helped in this desperate but novel shipbuilding venture. Theodoro used resin from pine trees and palm fibre for caulking. The tails and manes of horses slaughtered for food were plaited into ropes for rigging and the men's shirts were soon together to make sails. The vessels, loaded so that "not over a span of the gulleys remained above water" set sail, first to Apalachicola Bay, and then,

Toward the Texas coast, traversing the mouth of the Mississippi at least twelve years before its reported discovery. De Vaca caught seven alligators in a month. They were sent ashore.

In fact, it was the scattered and half drowned remnants who survived the mountainous surf and finally reached shore, and amongst them, miraculously, was Estevan, who de Vaca revealed could not swim.

The four survivors of the original 600 men who had set out from Spain, continued their epic journey. What saved them from slavery, ill treatment and possibly death, was luck, latitude, and Estevan's skill as a medicine-man. De Vaca's own account tells us of how he and his three companions treated thousands of Indian patients over a period of several years. But in his writings he implies that it was he, de Vaca, and not Estevan, who was responsible for their becoming healers, because he stated, the Indians had him in such high esteem, that they forced this role upon him. If this was the case, why did the Indians enslave them all for years, often leaving them naked and subjecting them to unbelievable hardships, drudgery and hunger? It is evident that once Estevan had proved his skills as a healer, the whole basis of the relationship between the Indians and the fugitives changed. It was perhaps, at this point, that the Moor began to train the three Spaniards in how to suck poison from a wound and to cauterize it with fire, how to breathe upon the sick, to exorcise evil spirits and to use herbs and various nostrums to cure a variety of ails and imagined ailments. Estevan's mastery of his profession, which his companions also adopted, was a rare gift guarded decorated with two feathers, the one red and the other white. The Spaniards would have had to learn about this from either an Indian or an African medicine-man, and since they were slaves, no Indian medicine-man would have deigned to teach them the skills of his highly respected profession. Wright, one of the few other commentators on Estevan's achievements, writes:

It is evident that the Negro manifested fully as much tact and ability as the white man for self-maintenance and his exploration. Each of these unfortunate wanderers labored as a slave, and finally became medicine men of distinction. They are reported to have been expert in finding the sick, that the wagers came from great distances to be cured, and possibly, because from their place to place. The black explorer, however familiar with the Indian dialects and characteristics, and the experienced guard in these eight years of wandering, afterward proved valuable to him. (Wright's Companion of The Spanish Explorer)

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Grace Bumbry and Shirley Verrett Electrify Carnegie Hall

by Ronald Haynes

Credit the great Marian Anderson with the monumental event that took place at Carnegie Hall on the afternoon of January 31. In tribute and in celebration of the 80th birthday of the famed contralto, sopranos Grace Bumbry and Shirley Verrett gave their first concert together. And if the audience had had it's way, the two colorful divas would still be singing. For after three hours of the operatic stage charmed, dazzled and ultimately seduced a sold-out house of appreciative music fans worn out and conquered by the artistic expertise of two truly beautiful women.

Beauty here is defined as that intangible something that permeates the soul. It's internal and finds fruition in the face, body, and character of the performer. Madamess Bumbry and Verrett, by virtue of long arduous hours perfecting their craft, have achieved a state of high grace and art. Who better than these to take up the mantle cast down by Marian Anderson?

Both are former mezzo-sopranos with origins in church choir singing. Both won Arthur Godfrey talent contests in the 50's.

Grace Bumbry has triumphed operatically over the past two decades in New York, Paris, London, Vienna, Hamburg, and Rome. She has sung more than 175 Metropolitan Opera performances in over twelve leading roles. She appears on more than 20 best-selling records on every major label. Ms. Bumbry, a native of St. Louis, is an alumnus of Boston University and the Music Academy of the West.

Shirley Verrett was born in New Orleans and raised in Los Angeles. She won many scholarships and, while at the Juilliard in New York, was allowed to accept professional engagements in this country and abroad. She made her Town Hall recital debut in 1958 and her New York City Opera debut in 1964. Ms. Verrett was the first Black artist to sing "Carmen" at the Moscow Bolshoi Opera in 1963. Her Metropolitan Opera debut occurred in 1968, and since then there have been countless recitals in London, Paris, and Italy.

The historic Carnegie Hall recital started off on a high note, filling the audience on a wave of excitement and anticipation. Shirley Verrett made her entrance first, wearing black chignon—close-cropped hair accenting her exquisite facial bone structure. Grace Bumbry, hair tied demurely on top, followed. Dressed in Bill Blass red and gold brocade, her sartorial statement was one of personality. Ms. Bumbry is a tigress. Not one to suffer looks gladly, she has been known to say exactly what is on her mind. Ms. Verrett is more kittenish yet positively regal in mien.

Opening with the "E un' anansa" from Ponchielli's "La Gioconda," Ms. Verrett sang the title role to Ms. Bumbry's Laura. After alternating solo turns from Verdi and Spontini, the prison scene duet from Donizetti's "Anna Bolena" was acted to the fullest. The two voices perished and thrust in a duet of emotions between Anna and Jane Seymour in their vying for the love of Henry VIII.

During the intermission, violinist Isaac Stern paid tribute to the occasion, saying, "I've never heard such sheer beauty and velvet emotionlessness."



Grace Bumbry

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And he praised his long-time associate, Marlon Anderson, by quoting a line from "The Member of the Wedding." In it, a character says that everybody needs a "we." "Well Marlon," said Stern, "you are the 'we' of us." Ms. Anderson was then presented with several dozen long-stemmed red roses.

As the doves reentered for the second half, the circus was inundated with applause, foot stomping, and appreciative whistles. Selections from Verdi's "Aida" and Bellini's "Norma" were performed. But the highlight of the second half of this operatic orgy was Ms. Verrett's interpretation of the "Salce" and "Ave Maria" from Verdi's "Otello." She sang the role of Desdemona, the doomed wife of Otello, with much

poignancy and passion.

In an aria from Cilea's "Adriano Lecocqueri," Ms. Burnaby's vocal pyrotechnics were much in evidence. Her trills thrilled. And she worked the Hall into such a frenzy that a mere gesture was cause for prolonged applause.

At the close of the recital, curtain calls were many. The audience was brought to its feet in appreciation of being witness to a stellar event. We did not want it to end. And long after the last cods, contented patrons could still be seen wandering through the aisles or sitting immobile, basking in the warm afterglow of a truly momentous event.



Shirley Verrett

BOOKS

The Black Worker

In the first collection of original documents to focus exclusively on black workers, Temple University Press is proud to announce the sixth volume in the acclaimed Black Worker series, **THE BLACK WORKER: The Era of Post-War Prosperity and the Great Depression, 1920-1936**, edited by Philip S. Foner and Ronald L. Lewis. As with other volumes, Volume VI is composed of documents drawn from private correspondence, the AFL archives, and contemporary newspapers and magazines. Volume VI covers two eras: the era of the "roaring twenties" and its effect on the black worker, and the economic miseries of the 1930's depression.

"The 'roaring twenties'" may have been that for some Americans, but for blacks, this was not the "golden age." Although consistently underpaid in relation to white workers and forced to accept the least desirable jobs, blacks were charged exorbitant rents to live in crowded black ghettos from which they could not escape. Their attempts to escape were reflected in the continued migration to northern industrial centers, the struggles of A. Philip Randolph and others to end discrimination in the labor movement, and the founding and creation of the African Blood Brotherhood and the American Labor Congress.

The Great Depression of the 1930's began for blacks by the end of 1926. "The last to be hired, the first to be fired," Negroes experienced widespread unemployment as early as 1927, and, by 1929, about one-fifth of all black employees in industry had already been thrown out of work.

The economic difficulty aggravated the usual prejudices encountered by black workers in the labor market. Many employers immediately fired their Negro workers or forced them to underbid white wage-slavery in order to keep their jobs.

The preceding works in this eight-volume series are:

Volume I. **From Colonial Times to 1869**

Volume II. **The Era of the National Labor Union**

Volume III. **The Era of the Knights of Labor**

Volume IV. **The Era of the American Federation of Labor, the Railroad Brotherhoods, and the United Mine Workers, 1860-1903**

Volume V. **The Black Worker from 1903-1919**

Forthcoming volumes are:

Volume VII. **The Era from World War II to the AFL-CIO Merger, 1937-1954**

Volume VIII. **The Era Since the AFL-CIO Merger, 1955-1980**

Philip S. Foner, Professor Emeritus of History at Lincoln University, is one of the most widely published authors in Afro-American history. He is the author of *Essays in Afro-American History* and co-editor of *Proceedings of the Black State Conventions*, also published by Temple University Press.

Ronald L. Lewis is an Assistant Professor of Black Studies at the University of Delaware and the author of *Coal, Iron, and Slaves: Industrial Slavery in Maryland and Virginia*.

JAMES VAN DER ZEE

Master Photographer



James Van Der Zee is internationally recognized as one of the most important photographers of our time.

Photo: Peter F. Williams

James Augustus Van Der Zee, internationally recognized as one of the most important photographers of our time, was born on June 23, 1886 in the quaint New England setting known as Lancaster, Massachusetts. His renowned photographs definitively capture the essence of our people. A

depth of substance and feeling are indicative qualities inherent in Van Der Zee's work. Exhibiting an early interest in photography, he acquired his first camera at age 14 through a magazine advertisement which offered the camera as a prize for solving a puzzle. Essentially self-taught, he

began by taking pictures of family and friends in rural areas of Massachusetts and Virginia as well as in New York. Van Der Zee's professional career began in 1915 as a darkroom assistant at the Gerts Department Store in Newark, New Jersey. A year later he returned to

New York and opened his first studio in Harlem, Van Der Zee's GGG Studio, which bore the initials of his first wife, the late Gayndra Granley Greenlee. Other studios followed. With perceptive eye and his favorite 8x10 large format camera, James Van Der Zee caught history in the making. The techniques Van Der Zee employed in as he says "making a photograph," rather than "taking a photograph," included placing his subjects in various distinctive settings, use for multiple-image, and retouching the negative to eliminate flaws. His pictorial compositions span over a half century. During the Harlem Renaissance, (1919-1929), he photographed such illustrious personalities as Florence Mills, Countee Cullen, Joe Johnson, and Bill "Bojangles" Robinson. He also became the official photographer for Marcus Garvey.

Included among his major publications are

"Harlem on My Mind," and "The Harlem Book of the Dead." (A Collaboration by Owen Dodson & Camille Billops) In addition Mr. Van Der Zee is the recipient of honorary doctoral degrees from Seton Hall University and Haverford College. His first major exhibition came in 1969 in the "Harlem on My Mind" exhibit which was held at the Metropolitan Museum of Art. In 1980 Van Der Zee ended his 12 year retirement and began once again "making photographs." Portrait sittings are currently being scheduled by appointment only. At the opening of the 1981 Newark Black Film Festival, Mr. Van Der Zee was presented with a proclamation designating June 17, 1981 as James Augustus Van Der Zee Day in the City of Newark.

The feeling that one gets from viewing a Van Der Zee photograph can best be described in the words of another master photographer, Chester

Higgins, Jr., who summarized this unique art form thusly: "For many of us, photography continues to remain our most powerful form of expression. We live in a world of visuals. People think in visuals."

As photographers, our creed must continue to be to show things that should be appreciated, while at the same time showing things that should be changed. We must take the camera and focus it on things that have meaning to us. Our pictures become windows on the world that others can look through onto alternative views of this incredible experience called life in the hope that this illumination will improve us all." James Augustus Van Der Zee, the distinguished, 95 year old master photographer, and his present wife, Donna, reside on Manhattan's Upper Westside.

By Edward Lloyd Fleming

Black History Quiz

1. To what position was NAACP attorney Constance Baker Motley appointed in 1966 by President Johnson?
2. In 1968, The Kerner Commission reported that this factor was the principal cause of 1967 disturbances.
3. In 1973, his African-born poems published his book, "Poems on Various Subjects: Religious and Moral".
4. This Black college organized the first Black air combat unit, 99th Pursuit Squadron in 1941.
5. The first state to abolish slavery.
6. Founder of the Afro-American Unity Organization.
7. In 1800, this young instructor planned to seize an arsenal at Richmond, Va. and free the slaves. Perhaps as many as 1,000 slaves were prepared to revolt.
8. One of the first Black music teachers in America, founder of the Newport Colored Union Church & Society and a missionary to Africa in 1826.
9. Who created the literary character Jesse B. Simple?
10. Who was the first Black man to receive the Congressional Medal of Honor?

1983

ANSWERS: 1. Federal Judge 2. Martin Luther King 3. Phillis Wheatley 4. Washington D. C. 5. Massachusetts 6. Langston Hughes 7. Frederick Douglass 8. Harriet Tubman 9. Harriet Beecher Stowe 10. Crispus Attucks

Names in Black History

History doesn't tell us much about Pedro Alonso Nino, the black navigator who played an important part in the discovery of the New World.

But then, history doesn't tell us much about many achievements by blacks.

BLACKS AND THE EARLIEST YEARS

1350 — Onoré, in his *Messiah's* al-ahad, wrote of the explosion across the seas by the ships of Mail.

1375 — Legend among North American Indians about people coming from the land of the sun (the East?) who had black skins and "curly" hair.

1492 — Peter Alonso Nino, pilot of one of Columbus's ships, was alleged to be of Black ancestry.

1501 — Diego de Negro, (James the Black), was called by the Columbus fourth voyage.

1512 — Peter Mesa, of African descent, traveled with Prince de Leon in Florida in search of the "Fountain of Youth."

1512 — John de Negro, a slave or a free Negro, planted three grains of wheat that initiated wheat growing in the New World.

1526 — First slave revolt on United States soil, at Lake Vespucci d'Algen, a colony of San Miguel. This settlement later became either Virginia or South Carolina.

1527 — Esteban, or Estevanico (Little Stephen) Dorantes, great-grand most famous Afro-Spanish explorer in the series of American discoveries.

1597 — One of the first nurses in the first hospital in St. Augustine, Florida (the oldest city in the United States) was a Black woman.

1619 — Twenty Blacks landed with the earliest English colonists at Jamestown, before the

Mayflower BLACKS AND THE REVOLUTION

1770 — Crispus Attucks was the first person killed during a confrontation between colonial citizens and garrisoned British soldiers on March 5.

1773 — Phillis Wheatley won wide acclaim for her *Poems on Various Subjects, Religious and Moral*. She was only the second woman in all British America to bring out a volume of poetry.

1775 — Solera Poor, Peter Salem and Barzillai Lev fought valiantly in the famous battle of Bunker Hill (Breed's Hill) on June 17.

1776 — Prince Philip, a slave later freed, was one of the men who towed General George Washington across the Delaware River on Christmas Day to win crucial victory over the British.

1780 — Paul and John Coffee petitioned Massachusetts House of Representatives to cease withholding of ballot, especially in light of the fact that Black men had joined the American army to strike the British for denying this right to her colonies.

1783 — Belinda, an African, petitioned a Massachusetts legislative body that she had been denied "too much of that insupportable wealth, a part whereof had been accumulated by her own industry, and the whole augmented by her services."



Mr. & Mrs. PSEG, managers of PSEG's Publicity, at home in 1981 with their family, Mrs. PSEG, and their son, and Mr. PSEG, Jr.

"I work for PSE&G, but I feel the impact of higher energy rates just as you do."

Like you, I've a family, bills to pay, and a living to earn. So when PSE&G customers ask me about higher energy bills, I know exactly how they feel. And even though I know I've handled all the reasons behind the higher energy rates, I don't make me very happy either.

Now, I'm not getting any special payment to appear in this advertisement. I'm doing it because, quite frankly, I'm proud to be part of a company that explores every possibility to hold down its costs . . . such as reducing its work force through an early retirement program . . . using only the most efficient equipment . . . and improving communications through new customer information centers.

Of course, these are only a few of the ways PSE&G controls its operating expenses. However, there are too many reasons for the rate increases that are not within PSE&G's control . . . such as escalating costs for materials, supplies, fuel, taxes and interest rates. These and other expenses account for 69¢ of every dollar you pay on your bill.

PSE&G understands what higher energy costs mean to you, and we're doing everything in our

power to keep these costs down. You can help by conserving energy in your home just as I've had to do. It doesn't make sense to complain about high utility bills while wasting energy. That's why I've weatherproofed my home and have asked my family to save energy in every room in the house. It has paid off, and it will for you, too. Fill out coupon and receive the same conservation booklet I use in my home.



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THEATRE

Paul Robeson

by Phillip Hayes Dean, directed by Harold Scott, set and costume design by Michael Massee, lighting design by Shirley Fressengrass, musical direction and arrangement by Ernie Scott, special arrangements and orchestrations by Mrs. Eva C. Brooks, choreography by Dianne McIntyre, stage manager: Kenneth Johnson, technical director: Peter Bendevsky, sculpture by Christopher Cade,

by Lillian Webster

Crossroads Theatre Company has elected its costume, *Black History Month* play "Paul Robeson." The dramatic presentation is a fitting tribute to Paul Robeson, distinguished scholar, athlete, actor, author, conductor and recording artist and political activist.

Aside from his documented achievements, and perhaps most importantly, Robeson was a man possessing compassion, a humanitarian who championed the cause of the proletarian throughout the world. Truly a "people's artist."

This compelling concern is brilliantly brought out in Dean's script, which provoked considerable controversy in its initial production.

Consisting of two characters, Paul Robeson and his longtime accompanist, Lawrence Brown, the play opens at the twilight of Robeson's career: a 75th birthday salute at Carnegie Hall. Set Designer, Michael Massee's recreation of Carnegie Hall achieves understated elegance.

Due to failing health, Robeson is unable to attend but delays his appreciation. Though I have not been able to be active for years, I want you to know that I am the same Paul. . .

From the moment the theatre lights are dimmed, Avery Brooks, as Robeson, renders a flawless performance. Subtly, almost unperceptibly, Brooks transforms the aging Robeson into an enthusiastic, idealistic youth recalling his student days at Rutgers. Univer-

sity Brooks meets these, and subsequent transformations in Robeson's development with considerable facility. His pacing is right on target, and the play flows smoothly treating the audience to a multi-dimensional kaleidoscope of Robeson's life.

There are inherent risks in according an artist unqualified praise for a stage performance. Perhaps the critical judgment of the reviewer will be called into question, an unfair burden of expectation placed upon the theatergoer or the actor himself. In this case, the risks are warranted. For Avery Brooks is quite simply superb in his portrayal of the "tallest tree in our forest."

Virtually, one character vehicle Brooks is on stage for well over two hours, no small feat in itself. Beyond this feat of stamina and pacing, it is the caliber and quality of the performance that is so astonishing.

In this enactment of the harrowing years at Rutgers and Columbia and the brief but frustrating sojourn at a prestigious Wall Street law firm, Brooks captures the suppressed fury, the indignities suffered, the grief at Rev. Robeson's death and the occasional bouts of uncertainty that plagued a youthful Robeson in his efforts to "chart a mighty big ocean," a bequest from his father.

Robeson's entrance into Harlem's glorious era of "The New Negro" (a phrase coined by Alain Locke) is convincingly conveyed as Brooks interprets the exuberance, the wonder and pure glee that Robeson no doubt

experienced, for it was in these years that Robeson no doubt experienced, for it was in these years that Robeson began to chart that ocean. A glimpse of that delight is provided through Brooks' agile execution of "The Cake Walk" and "The Black Bottom." Displaying a truly commanding stage presence, Brooks interprets the zest and joy of the times as well as the pain.

As Robeson's accompanist Lawrence Brown, Ernie Scott is instrumental in the success of the play. His gifted musicianship is in full evidence as the theatre reverberates with resounding chords and crescendos. Scott alienates between setting and echoing the mood shifts that are so vital to the life of the play.

These relatively care-free years of closeness to

herly and commitment to career meet with an abrupt turn in Act Two. Following a stay in Europe, which he spent discovering the course which would be of most help to his people, Robeson was met with scorn, rebuffing and was ultimately blacklisted, his passport seized, travel forbidden. Called upon to testify before the House Un-American Activities Committee, Robeson's failure to "cooperate" led to cancellation of his contracts, censorship of his speeches and surveillance of his movements; an ingenious U.S. equivalent of apartheid. The curtain of silence descended.

Throughout, Brooks excels in his portrayal of a man come into his own, refusing to compromise at the expense of his career. Strength, fortitude, undying commitment were all necessary for Robeson's survival and these qualities are well communicated by Brooks.

Of course, though they may be, comparisons are inevitable, especially in a role of biographical nature such as this. Following in the footsteps of James Earl Jones, who portray-

ed Paul Robeson on Broadway, would place, one would think, some measure of intimidation upon the next to tackle this difficult and arduous role. However, Avery Brooks is never tentative in his approach. He seizes the role with awesome authority, infusing it with his intellectual interpretation.

Jones played the role to expert fashion, but his bombastic style, while indicating the powerful magnitude and charisma of Robeson, neglected to fully develop the sensitivity and compassion of Paul Robeson. And it is these nuances and subtleties of character that Brooks is so brilliant. Also, Brooks is pos-

Photos By Harry Rubel



Avery Brooks as Paul Robeson

blend of a fine voice of such timbre, clarity and dazzling depth, it very closely approximates the beloved Robeson basso profundo. The intervals of song that became Robeson's trademarks have a stirring and electric impact upon audience.

Through this production directed by Harold

Scott, who boasts an impressive list of credits and accomplishments, Paul Robeson's desire to "make freedom ring (and) touch people's hearts" will be heard. For those who attend will surely carry with them a piece of his dream from this evening at the theatre.



Ernie Scott and Avery Brooks

AN INTERVIEW WITH ANTONIO FARGAS

by Ronald Haynes

Antonio Fargas enters the rehearsal hall with no fanfare. "Find to get something to eat," he says. Placing his script and take-out bag on a table, the lanky actor poses for photographs and prepares for a discussion that is initially interrupted by requests for autographs. Accepting the with aplomb, Fargas concedes that it is a necessary function of an international personality.

For an actor who started for four years in a hit television series, "Sleazy and Hutch," Fargas is remarkably unaffected. Nothing glitz or "show biz" about him. When he takes to the stage at TUI this month in *Lefko Jones* (aka *Imma Borsali*, "Dutchman"), he will be interpreting a role he saw in its original production 18 years ago in Greenwich Village. Robert Hooks starred there, but Fargas would later work with him as one of the original members of the Negro Ensemble Company.

"Dutchman" is basically a two character drama—a study of two people caught up in the antagonistic racial atmosphere of the early 1960s. Fargas remembers that era well. A native New Yorker, he got his start over 20 years ago when he answered an ad in the *Amsterdam News*. It was a casting call for Shirley Clarke's "Cool World" (1961). With no previous acting experience, young Fargas jumped into the world of movies and then

ter. He began studying with the American Community Theater and Lloyd Richards and Robert Hooks' Group Theater Workshop, the forerunner of NEG.

Among Fargas' early credits are parts in Jones' "The Slave" and "The Teller," "Ceremonies to Dark Old Men," "Day of Absence," "The Happy Ending," "Dream on Monday Mountain," and "The Great White Hope." He had a stint with the Haysport Act Workshop, and filmed Robert Ross' "Pulney Sarge" (the truth and soul now left while on Broadway in "White Hope"). During this apprenticeship, Fargas learned, he says, "what to do and what not to do." And since that time, he has viewed all his roles in film, stage, and television as learning experiences.

"Pulney" was a bizarre experience," he says. "I was acting in 'White Hope' during the filming, so that I really was not able at the time to see what we had. A lot of the film was improvised. My role was expanded from its original concept." Fargas also calls the film "notorious" and ahead of its time.

Fargas' wide ranging repertoire includes many off-beat portrayals. Having developed in an urban environment, he is able to draw upon life experience for verisimilitude. "Shall," "Toxy Brown," and "Cleopatra Jones" are admitted Black exploitation films that Fargas does not regret doing. "There's nothing wrong with the Black exploita-



Photo By Glen Frieson

tion pictures. I believe their time has come and gone. If you have variety, there is room for all types of pictures. Everything I've done has been part of an acting education for me." The years spent in Los Angeles were profitable and, he notes, theater is growing on the West coast. "But there is not the camaraderie among actors out there that you have in New York." And Antonio Fargas seems to be one of the few actors who can move with facility through the media without having his act subvert.

Does an established performer have problems finding work? "The races

sion makes problems for everybody. Look," he says, "all actors are hunting for work. Unfortunately, not enough material is being written for Black actors. I hope to write and direct in the future; I've done some writing, and I now have a great respect for writers."

Fargas agrees, in principle, with the boycott called by certain Black leaders against film studios that do not hire enough Black actors, directors, cameramen, stenographers, etc.

Concerning the recent controversy of whether Black performers should act in the classics—*Shakespeare*, *Mollare*,

O'Neill—that were not written for Black faces, Fargas is conciliatory. "We should not be prevented from doing *Hamlet*." But the audience should be aware that it's an experimental venture. Black actors cannot waste white face anymore than White actors should be in blackface, unless a particular point is being made in the play.

But aren't Black performers on television, specifically in sit-coms, stereotypes? Are they accepted by Whites only as singers, dancers, and comedians? "Through my roles, I try to educate Black audiences that I'm an actor. Certain actors on the sit-coms are very good at the characters they portray. What should they do? Refuse all roles? Black audiences should know that there is power in the depiction of the 'Uncle Tom.' On the screen, as in life, Blacks show only so much to Whites. Where would we (Black performers) be today without the *Stepie* Fatschner?"

With the advent of cable television, Fargas sees a brighter future for all actors. "With more outlets available, there may be more opportunities for more artists. Right now a Black actor may make an initial impact, but how long will he wait for another script?"

TUI's "Dutchman" has a dual purpose. It is relevant for the 1980s in Fargas' view because "the audience gets a perspective of what Blacks had to go through. It is about Cez's (the character he

plays) struggle and maturity, his ability to act on what he knows. He becomes the victim in a total sense."

Fargas says film acting is particularly challenging because shooting is done out of sequence. "The good actor can modulate his performance. He or she can remember a scene and affix it in it—an emotion, whether two buttons were fastened or three. A good director will be sure all the scenes match up," Fargas says he enjoyed working on "Conrack" and "Next Stop, Greenwich Village" because of the directors. His character of a tragic gay doctor in "Village" was based in part on someone he knew. Another favorite role was in Louis Malle's "Pretty Baby" for which he was critically acclaimed.

Antonio Fargas is now in a position where he can be more selective about the roles he chooses. "The future will see me going down and spending more time with my wife and family."

The immediate future will find Antonio Fargas on the stage at Theater of Universal Images at 1020 Broad Street, Newark. Borsali's "Dutchman" will run from February 5 through the 28th with performances on Friday and Saturday at 8:30 p.m., and Sunday at 3:00 p.m. General admission is \$6.00 and advance tickets may be purchased at the box office Mon., Fri., 12 p.m. to 5 p.m.

For further information call (201) 596-0007.

The Woodcarver And The Printer

Woodworking was a handcraft practiced by many Black artists before the Revolution. Often they whittled little toys, statuettes and beautiful toys for pleasure. But very often these skills were used for advertising, treaties and the commercial printing trade.

In an era when most people could not read, store signs served as advertisements. Woodcarvers would often make free-dimensional signs that realistically depicted products.

One saw an old man named Job, of Freehold, New Jersey, carved a striking elder store Indian. These signs or store marks were very bold and attracted a great deal of attention. They also served as a reminder to others before steel numbers were used.

Hand-stamped cloth and wallpaper were also very much in demand. Enslaved Africans, floral patterns were used to decorate their dresses and curtains. This craft was practiced in Africa and brought here by slaves who had used it to decorate adinkra cloth at home. In the Colonies this pretty profit sold for a higher price than plain cloth.

Other crafts remained. This was true of wood carving and printing. Here, in particular, the printer was kept people informed about what was going on throughout the new world. Every major town had its printer, and Black men worked in these shops with them.

Carver and Pompey worked with their father setting type in a scene of Thomas Fleet. These slaves were also expected to do woodblocks used



in block engraving. All the pictures that decorated the small books and ballads of their owner were printed from these woodblocks.

Many other blacks worked in the printer's trade. Primus Fouse assisted New Hampshire's first printer in publishing almanacs, pamphlets and the oldest

American newspaper still currently printed, The New Hampshire Gazette. Primus died at 90, after over 40 years of working.

More than 20 other newspapers were printed by Blacks between 1830 and 1855, including Frederick Douglass' North Star.



What's Going On



Troupe to Blend with Trumpeter

Trumpeter Ahmed Abdul-Kader will join a dance troupe called "Sounds in Motion" for a free mid-day concert of modern and Afro-American dance at Kean College in Union Feb. 16.

The program, set for 1:40 p.m. in the Little Theatre, will feature the works of company director and choreographer Diane McIntyre. Her troupe, formed in 1972, is based in New York and has been touring nationally and abroad since 1976.

Among works to be performed are "Liquid Magic," which premiered in Rome a year ago, "Life Force," and an excerpt from McIntyre's dance-drama "Just a Myth." The formal presentation will be followed by a lecture-demonstration offering an explanation of the troupe's dance technique and of Afro-American dance styles which have influenced its work.

McIntyre is a native of Cleveland who taught and choreographed at Ohio State University and the University of Wisconsin before moving to New York.

The program is sponsored by the Black Student Union and the Student Activities Office, and is open to the public.

Newark Library Opens Exhibit On The Black Woman

An exhibition in honor of the Black Woman opened at the Newark Public Library on Mon-

day, February 1, 1982. The opening officially began the Black History Month Celebration at the Library, which has scheduled a series of events.

The exhibit, which runs through April 16, will feature photographs, flyers, books, posters and magazines depicting the important, but often unrecognized, contributions of the Black Woman in the fields of civil rights, literature, sports, politics and communications.

The exhibit can be seen on the second floor gallery of the Library. All events are FREE. For information, call James Brown at (201) 733-5411 or 7785. The Library, located in downtown Newark, is easily accessible by auto or mass transit.

Broadway Hit "For Colored Girls..." To Be Seen On Public Television

A memorable theatrical event occurred on Sept. 15, 1976, when seven young black women strode on-stage at the Booth Theatre on Broadway and spent the next 90 minutes celebrating their blackness and their womanhood in an unforgettable "chorus" with music and dance, entitled "For Colored Girls Who Have Considered Suicide/When The Rainbow Is End." Written by Ntozake Shange, who also starred in the Broadway production, "For Colored Girls..." now will be presented on American Playhouse on February 23 at 9 p.m. ET. The 90-

minute presentation, to be aired during the American celebration of Black History Month, was directed by Du Scott, who also staged the award-winning Broadway production. It was videotaped on location in Miami and Coconut Grove, Florida, during the summer of 1981.

American Playhouse is public television's new weekly series of original dramas, comedies, musicals and stage adaptations. The series is presented by a consortium of four public television stations—KCTE (Los Angeles), South Carolina ETV, WGBH (Boston) and WNET (New York).

The American Playhouse production of "For Colored Girls..." has a principal cast of seven, including Ms. Shange, the author and Trazaena Bevelyn, who won the 1976 Tony Award as Best Featured Actress in a Play for her performance in the Broadway version of the play.

*Check local listings.

Jazz At The New School

New York is the jazz capital of the world and New York jazz lovers can find seven courses on listening, learning and playing jazz during Spring 1982.

To make live jazz performances more accessible to older and younger New Yorkers who can't attend late night clubs and to give veteran jazz fans more choices, The New School is pioneering early evening jazz with monthly Friday evening concerts—"Jazz at 6" already presented Zoot Sims on January 15, and on February 12 it will feature The Biggest Little

Band with Kenny Davern. Fathers and Sons Buckley and John Puzoselli and Al and Joe Cohn will appear center stage in the New School Auditorium on March 12, and pianist Dave McKenna will end the Friday night series on April 16. Admission is \$6 for each performance.

For those interested in jazz history and appreciation, the university is offering "The Golden Age of Jazz, 1925-45" and "New York Jazz."

Budding jazz musicians can take theory and performance courses such as "Basic Instrumental Jazz Technique," "Jazz Piano for Beginners," "Species Blue—A Beginning Jazz Piano Method," and "Jazz Dreams."

All New School jazz courses take place during evening hours during the week of February 8. Registration information can be obtained by calling (212) 741-5690.

Bobby Watsons Quintet To Entertain At Newark Museum

A live jazz concert by The Bobby Watson Quintet will take place at the Newark Museum on Sunday, February 21 at 3:00 p.m., part of special Museum programs for Black History Month.

Members of the group are saxophonist/flutist Watson, vocalist Pam Watson, trombonist Robin Eubanks, pianist James Weidman, bassist Marcus McLeasure and percussionist Rudy Walker. The quintet has previously performed at

Tweed's in Newark and Gulliver's in West Paterson.

The group's leader, Bobby Watson, holds a B.A. in Music Theory and Composition from the University of Miami. He spent approximately five years with Art Blakey's Jazz Messengers after growing up in Kansas City.

Watson once said, "I want our music to reach people, so we try to include a little of everything from jazz—a little swing, some samba, funk, rock, things people hear on the radio."

The sound system for the February 21 Concert has been arranged through Studio 198 of Newark.

The Newark Museum is located at 49 Washington in downtown Newark. Admission is free to the Museum and the jazz concert.

Alvin Ailey Coming To County College

Somerset County College will present, for one performance only, the Alvin Ailey Repertory Ensemble at 8 p.m., Friday, March 12.

The general admission ticket price is \$5. For tickets or information, call the College Center Information Desk, 526-1200, ext. 327.

The Repertory Ensemble was established in the fall of 1974. Since its inception, it has been very successful in serving its dual functions as both an arena for performance exposure for 14 promising students as well as being a vehicle by which

new audience throughout the country can be exposed to the arts. These audiences have consisted largely of persons in institutionalized settings—correction facilities, mental health centers, drug rehabilitation programs and hospitals, as well as colleges and universities throughout the east coast.

Under the artistic direction of Sylvia Waters, a former Ailey dancer, the group has studied and performed works from the standard Ailey repertoire, as well as original works by students and choreographers such as Milton Myers, Christine Lawson, Gus Solomon, and Diane McIntyre. In addition, the ensemble has attempted to maintain an historical perspective of the dance with the inclusion of such dance classics as "Games" by Donald McKayle.

Among its credits the ensemble includes producing five original ballets as its contribution to the very special "Ailey Celebrates Ellington" at the New York State Theater at Lincoln Center in August of 1976. The ensemble has also performed as a grand company in the Alvin Ailey American Dance Theater's New York City Center seasons.

Performances to date have been met with unanimous critical acclaim. The Alvin Ailey Repertory Ensemble continues to develop as a wellspring of artistic energies and vitality for young dancers, choreographers, designers, and theatre technicians alike.

Black Insights

Edited by
Pepe Charles

Anne G. Brown is a resident of New Jersey. Her interest in poetry led to her co-founding "Urban Voices" a group of poets and writers. Ms. Brown is also the author of several short stories.

The Numbers Game!

Men Keep Running The Numbers Game
On Us/They Keep Beating Us To Death
About The Ratio Of Women To Men
5-2! Listen Her BABY It's More Of
YOU Than There Is Of Us! BEWARE OF
THE NUMBERS GAME!

The Numbers Game Causes Most Of Us
To Become Overly Anxious About Not
Having A MATE! Which Causes Us To
Have No Respect For Each Other...
Most Of The Men That Some Of Us Find
Ourselves Involved With/Ten Years Ago
We Wouldn't Been Caught Dead WITH!

Beware Of The

NUMBERS
GAME!

Don't YOU become Victimized By The
NUMBERS
GAME.

"Ain't Nobody"

Because I Look Radiant Most Of The Time
Don't Be So Presumptuous As To Assume
There's A Man In My Life...
There Was A Time When My Whole Mood
Being/Emotions Centered Around A MAN!
But Not Anymore!
I Know Now That I Am The Only One That
Can Make Me HAPPY!
Don't Miss Understand Me...
I...Have My Up Days...And My
D
O
W
N
DAYS...
BUT IT AIN'T BECAUSE OF A MAN!
I Wouldn't PUT That Responsibility...
On Anybody...ANYMORE!
I'm In Control Of My Life And MY OWN
EMOTIONS NOW!
AIN'T NOBODY Responsible For ME...
MY HAPPINESS/EMOTIONS
BUT ME!



"TOUCH ME"

Don't Be Afraid Because I Am
Black And Beautiful
TOUCH ME...
Don't Be Afraid Because I Dress
In The Latest Fashions And My Taste
IS EXQUISITE
TOUCH ME...
Don't Be Afraid Because I'm Intelligent
TOUCH ME...
Don't Be Afraid Because You Might Find
Me...Aggressive To A Point...
TOUCH ME...
Don't Be Afraid Because I'm Unique...
TOUCH ME...
Don't Be Afraid Because I'm Sophisticated
...With Lots of...CLASS...
TOUCH ME...
Don't Let My Appearance Intimidate YOU...
TOUCH ME...
You'll Never Get To Know Who I Am Or What
I'm About...Unless You...
TOUCH ME...
...I Am JUST A TOUCH AWAY...
...TOUCHHHHH ME...

The African Explorer

Continued From Pg. 3

The four were separated for a long time, but eventually, when by accident and good fortune they were reunited, they escaped together from their Indian captors. Moving westwards across the Mississippi basin, they traversed the buffalo plains (they were the first newcomers in the Columbian era to see bison) and arrived at a Spanish slaving outpost on the California coast. After the grueling journey of 2500 miles from Tampa Bay to the Pacific, the four strangers, who had long ago been given up for dead, were conducted in triumph to Mexico City, where their appearance, J.A. Rogers tells us, created "A sensation, the more so as they brought back news of the Seven Golden Cities of Cibola, of which they had had abundant confirmation from the Indians. From all accounts these cities possessed riches compared with which those taken from Mexico and Peru were paltry."

Estevan, who had started out from Spain as a slave of Donofo de Carmona, had arrived in Mexico City eight years later as a free man and a famous explorer. Cabeza de Vaca, Maldonado and de Carmona left for Spain. The former was later appointed Governor of La Plata, where, after a mutiny, he returned home in chains, while the other two settled down to raise large families.

The Moor became a favourite of Antonio de Mendoza, Viceroy of Mexico, since this noble cavalier was profoundly interested in extending Spanish rule north of the Rio Grande. Therefore, it was not long before Estevan was selected to lead an expedition to the Seven Golden Cities of Cibola.

The myth of the seven golden cities of Cibola was part of the chimera of an El Dorado that Europeans (fully encouraged by Indians, who were always relieved to see these violent interlopers vanish in some wilderness) were to chase in vain for centuries. But in this case, the myth did have some basis in reality, for at sunrise and sunset, the high cliff dwellings of the Hopi and the Indians of New Mexico were bathed in golden light, and from a distance they appeared, to the day, to be gigantic edifices of solid gold.

Estevan had set out from Culiacan, on the Gulf of California, in March, 1539, at the head of a party of three hundred. The majority were Indian soldiers and carriers, but according to Indian accounts of the expedition there were also several "Black Men" in the group. In addition, two priests, Fray Marcos de Niza, and Fray Onofre, accompanied him as Official Recorders.

Prior to the Estevan de Niza expedition into the arid wilderness of new Mexico, Hernando Cortez, conqueror of Mexico,

... many long after him. The Aztecs were one of a few nations, too, loving freedom... Lured... out of the third of slavery... After this great journey from Florida, and among three hundred men to discover the cities of argent treasure and fabled riches, he made his way like an Oriental caravan or like a Moorish prince. Cattle were brought to him... His tall dusky body soon flattered robes dyed with the colors of the rainbow. Tufts of brilliant feathers and strings of bells dangled from his arms. He carried a single gourd decorated... with bells and with one white and one black feather... Flutes of wood, shillies and fish-bone drums played his march across the night mare. And an ever increasing horde of gaily bedecked young women swelled the parade of Estevan's, the black Berber chief...

The Estevan expedition crossed deserts (this must have been familiar terrain for a Saharan man), and came across Indians who had never heard of Spaniards. He and his companion de Niza perished "on Passion Sunday after dinner," and according to Castaneda, the historian of the Coronado expedition, which followed a year after Estevan's.

It seems that... the Negro did not get along well with the Indians because he took the women that were given him... Besides the Indians in those places got along with the Negro better, because they had seen him before.

Unarmed, and sometimes naked, Estevan had survived the long march from Florida with nothing to protect him but his reputation as a medicine-man, his cunning, his phenomenal physical prowess, his charismatic presence and an insincible good nature; but in New Mexico, he came as a surrogate conquistador, posing as a medicine-man. At least, that was how he would have been perceived by the Indians of Hawikuh. He did, on his journey, meet Indians who knew nothing about Spaniards, but Spanish slaves, catching them, had seen something new, saw some

along the Pacific coast and American and anti-depopulating large areas, and the Hawikuh might well have heard news of this awesome threat to the survival of all Indians. So when Estevan, having reached the outer walls of Cibola, sent messengers:

with the announcement that their lost had come to make peace, and to cure the sick, the Indians became alarmed and ordered the interlopers out of the country on pain of death. Estevan, disheartened, turned on. Just outside the walls of Cibola, he was slain. "The sun was above a lance high" when the men of Hawikuh suddenly

launched upon his followers. Some of those, after they looked back, thought they had seen Estevan laid beneath a thick veil of clouds.

J.A. Roberts tells us that the legends of the Zunis confirm the visit of Estevan and call him the precursor of the white man. They speak of him as being bold and cheerful, and in their poetic oral account state that,

It is to be believed that a long time ago when the cool lay over the walls of Hawikuh, when armies hung near the house tops, and the ladies would wear still adornment, then the Black Masters came from their abodes to Everlasting Summerland... Then and thus was killed by an ancient rite when the stone now stands down by the army of Hawikuh, one of the Black Masters, a large man with little hair... Then the next day, dressed by our grandfathers and went back towards their country in the land of everlasting summer. (World's Great Men of Color)

Sir Clements R. Markham, the noted historian, added his testimony to Estevan's epic achievements as an explorer, and his tragic death,

This is an instance of a Negro having taken an important part in the exploration of the continent. Estevan was the discoverer of Cibola, the territory of New Mexico.

De Niza fled back to Mexico, where he was to claim for himself the credit Estevan so richly deserved, but Cortez, noted for his sarcasm, and his contempt for cowards, called the priest "a common impostor" and declared further that he had tried to lay claim to the discovery of countries he had never seen.

Wright, in conclusion wrote,

Why is it that this Negro race has remained practically in obscurity for more than three and a half centuries? The answer is not difficult. Until scientific historians were confident to take with any degree of accuracy any acts, deeds, the such and noble deeds of the Negro components of Spanish conquests, however, nations were supposed to be entitled to the credit for whatever deeds of African descent accomplished.

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Very recently nearly twelve years trying to push an expedition into the northern country, and following Estevan's discovery there was a wild desire on the part of explorers to find the new fabled Seven Cities... Corroded largely to be the discussion... Therefore, answer, that the journey... was of the greatest value to Christopher, and to Spain to participate. The value of the discovery was such that we can only slightly accord to Estevan an important place among the early explorers of America.

Estevan's march across the Indian country of New Mexico and South West Arizona began triumphantly Herbert E. Bolton, in "The Chronicles of America" says:

Estevan, the African, was one of the earliest explorers of North America and had wandered over a greater part of its wilderness than any man before him.

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